



**University of  
Zurich**<sup>UZH</sup>

**Zurich Open Repository and  
Archive**

University of Zurich  
University Library  
Strickhofstrasse 39  
CH-8057 Zurich  
[www.zora.uzh.ch](http://www.zora.uzh.ch)

---

Year: 2020

---

## **Preface - Color mania : the material of color in photography and film**

Flückiger, Barbara ; Hielscher, Eva ; Wietlisbach, Nadine

Posted at the Zurich Open Repository and Archive, University of Zurich

ZORA URL: <https://doi.org/10.5167/uzh-183171>

Book Section

Published Version

Originally published at:

Flückiger, Barbara; Hielscher, Eva; Wietlisbach, Nadine (2020). Preface - Color mania : the material of color in photography and film. In: Flückiger, Barbara; Hielscher, Eva; Wietlisbach, Nadine. Color mania : the material of color in photography and film. Zürich: Lars Müller, 5-7.

## Preface

Barbara Flueckiger, Eva Hielscher, and Nadine Wietlisbach

Fotomuseum Winterthur exhibits, discusses, and offers education on all facets of the photographic. It has set itself the goal not only of observing the changing nature of photography but also of actively supporting and shaping this process of evolution. Once a year, as part of this ambition, Fotomuseum Winterthur designs an exhibition that takes a fresh look at the history of photography, examining it from a present-day perspective in the light of historical records and objects. The material of film constitutes an aspect of the history of photography (and vice versa), since the two sister media are both based on individual images or series of frames produced photochemically. This interweaving of the history of photography and film becomes even clearer in relation to color—both in terms of its materiality and the particular techniques/processes and institutions (producers) involved, as well as its usage, reception, and aesthetics. With this in mind, preliminary discussions took place with Barbara Flueckiger, Professor of Film Studies at the University of Zurich, in the spring of 2018—the first step in a collaborative process leading to the exhibition *Color Mania*, which examines these interweavings and connections and focuses on color in photography and film from the point of view of its history, materiality, and aesthetics.

Since 2010, Barbara Flueckiger has devoted herself to the scientific research of film colors which she has made accessible in the online platform *Timeline of Historical Film Colors*, an extensive database of historical color systems in film. The timeline also includes references to photographic color processes and has grown steadily since its inception in 2012. Thanks to the ERC Advanced Grant for the project *FilmColors: Bridging the Gap between Technology and Aesthetics*, she was able to extend her research considerably in 2015, and in the following year her work was supplemented by another project funded by the Swiss National Science Foundation entitled *FilmColors: Technologies, Cultures, Institutions*. *Color Mania* is fortunate to be able to draw on these projects and the tireless work of the researchers involved, giving Fotomuseum Winterthur the unique opportunity to develop an exhibition with selected materials and results from ten years of research

on film colors—and to link this thematically with photography. At the same time, *Color Mania* is an unprecedented opportunity for the *FilmColors* teams at the University of Zurich not only to share their scientific research with the general public in an exhibition that marries art and science, but also to build a bridge between academia and museum practice as a form of education.

The volume at hand is also part of this cooperative project and is published in conjunction with the exhibition *Color Mania* in both German and English editions.

We are indebted to a broad range of collaborators for their patience and commitment in making this book a reality: our thanks go to our graphic designers André Meier and Franziska Kolb; to Lars Müller Publishers; to the translators Alex Bush, Benjamin Letzler, Steven Lindberg, Susie Trenka, and Tradukas GbR; to our copyeditors Michael Ammann, Simon Cowper and Stephanie Shellabear; to Doris Gassert, Claudy Op den Kamp, and Marcy Goldberg for their dedicated support; to the *FilmColors* research teams at the University of Zurich; to the staff at Fotomuseum Winterthur; and, above all, to our authors, Michelle Beutler, Noemi Daugaard, Josephine Diecke, Evelyn Echle, Eirik Frisvold Hanssen, Thilo Koenig, Joëlle Kost, Franziska Kunze, Bregt Lameris, David Pfluger, Ulrich Ruedel, Mona Schubert, Simon Spiegel, Olivia Kristina Stutz, Giorgio Trumpy, and Martin Weiss.

Within the framework of the exhibition, we would also like to thank the contemporary artists Dunja Evers, Raphael Hefti, and Barbara Kasten. A special word of thanks goes to Alexandra Navratil, who created a new work especially for *Color Mania* with the invaluable support of the Cinémathèque française, the Centre national du cinéma – Direction du patrimoine cinématographique, and Pro Helvetia. We are also grateful to all the lenders, copyright owners, galleries, museums, and archives who have provided us with exhibits and visual material: BolteLang, Bundesarchiv Filmarchiv, Dan Gunn Gallery, DEFA Foundation, DFF – Deutsches Filminstitut & Filmmuseum, ETH Library, EYE Film-museum, Len Lye Foundation, Madame Claude Duvivier, Fondation Jérôme Seydoux-Pathé, Fotostiftung Schweiz, Galerie Kadel Willborn, George Eastman Museum, Harvard Film Archive, Image'Est, Library of Congress, Lichtspiel Bern, Museum of Modern Art, National Library of Norway, National Science and Media Museum Bradford, NBC Universal, Philara Collection, David Pfluger, and Stiftung Deutsche Kinemathek. Other key players included Josua Fröhlich (*FilmColors* app in

collaboration with Gaudenz Halter and Basics09), Lutz Garmsen (setup of lenticular projection installation), James Layton (support in research and film identification), David Pfluger (setup of lenticular projection installation, 16 mm projection, installation of Litholoops projector), Martin Weiss (montage of film fragments, Litholoops) and the film labs and postproduction companies Andec Berlin and Cinegrell (production of film materials for Alexandra Navratil and Litholoops).

We would also like to thank the Internationale Kurzfilmtage Winterthur | The Short Film Festival of Switzerland, Memoriav, and Kino Cameo, with whom we have been able to jointly realize color film programs outside of the museum, and Ulrich Ruedel for implementing a film-coloring workshop as part of the *Color Mania* program.

This comprehensive project would not have been possible without the generous support of the Volkart Foundation, Stiftung Temperatio, and Pro Helvetia, whose confidence in us we greatly appreciate. We are particularly grateful to the Swiss National Science Foundation, which has generously supported *Color Mania* as an Agora project designed to stimulate dialogue between society and the world of science.